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From original Painting by E. A. Burbank—Copyrighted, Brush & Pencil, Chicago, 1899

CHICAGO COLORTYPE CO.,

QUEN-CHOW-A—MOQUI SQUAW

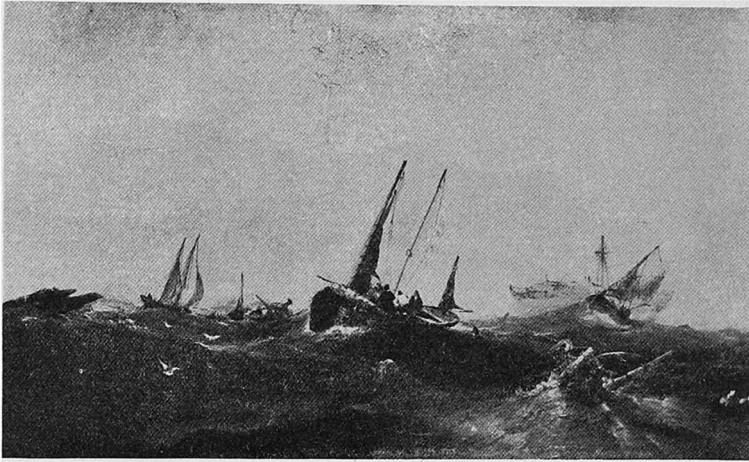
The manner of dressing the hair indicates an unmarried woman. She belongs to the Te-was—a tribe which more than two centuries ago came as an ally to the Moquis against the Navajos.

BRUSH AND PENCIL

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AFTER A STORM OFF THE COAST OF NEWFOUNDLAND, BY JAMES HAMILTON

A WESTERN ART COLLECTION. II

CHARLES B. WALKER COLLECTION, MINNEAPOLIS, MINN.

One of the most authentic portraits of Napoleon hangs in this gallery. It is by Lefevre, and was painted for Napoleon in 1810. It was still in his bedroom when he went into exile. While in exile he presented it to the Duke of Choiseul. At the death of the latter it descended to Count LeGrange, upon whose decease it was sold to the Viscomte de Beauply, and then to its present owner.

Vibert's careful technique and humorous satire are pleasantly shown in "The Morning News." Figaro is attending Monseigneur, the Archbishop, seated in his luxurious apartment. A choice bit of gossip has just been given for the benefit of the patron, who turns his head, with much relish, to ask, "Are you very sure that what you tell me, Figaro, is true?" And Figaro smilingly answers, "So it is said."

Shreyer's "Winter Scene" is a well-known picture. Horses, of course, and Slavs this time huddled together in the snow.

A late addition to the collection is an exceptionally fine, large

Ziem, a Venetian scene, "The Grand Canal." The coloring and atmospheric effects are very beautiful.

One of Cazin's peaceful twilight scenes is a "Fisherman's Home on the Coast of Brittany." The scene is among the sand dunes of the Brittany coast. The stars are appearing, and a light shines from the cottage window. Far away a lighthouse sends out a steady ray of light. There are two other fine Cazins in this collection.

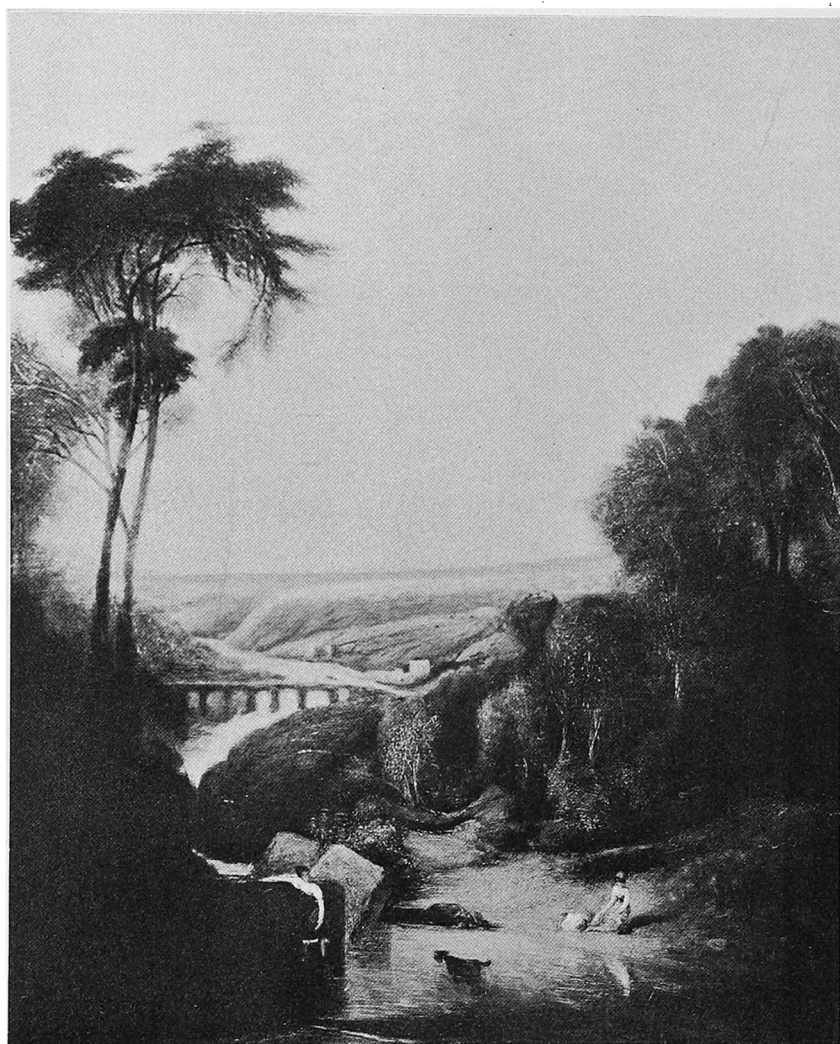


SPANISH MULETEERS CROSSING THE PYRENEES, BY ROSA BONHEUR

Two good examples of Corot's art are a "View of Rome in 1834," and the well-known "Dance of the Nymphs," illustrative respectively of his early work and his later classical landscapes.

Other gems, by artists of the Barbizon school, are three small landscapes by Rousseau, one by Dupré, and four sheep pictures by Jacque.

Mr. Walker is justly proud of his "Portrait of an Old Lady," by Ferdinand Bol; his "Two Brothers" and "Portrait of a Child," by Sir Thomas Lawrence; his "Crossing the Brook," by Turner; his "Portrait of Hogarth's Wife," by Hogarth. They are all very fine



CROSSING THE BROOK
BY F. M. W. TURNER

examples of the best work of these artists. The portrait by Bol was thought to be the finest thing exhibited at a recent Loan Exhibition in Chicago, for which pictures were selected from collections in Chicago, New York, St. Louis, Boston, and from the Carnegie gallery.

Turner's "Crossing the Brook" is the original of the large painting, with the same title, now in the National Gallery in London, regarded as one of the masterpieces of the middle period of Turner's life. After the large picture was painted the small original was care-



HIGHLAND SHEEP, BY WILLIAM WATSON

fully finished. It was bought by Lord Jersey just after Turner's death, and from his collection came to this one.

Gabriel Ferrier is represented by "Hamlet and Ophelia"; Hamman by "Haydn's Inspiration for the Seasons and Creation"; Kaulbach by "The Fall of Babel," a cartoon for a mural painting; Thomas Moran by "Summer Squall," "On the Florida Coast," and "Palace of the Doges"; Verboeckhoven by "Loch Lomond"; Vuillefroy by two cattle pieces; Benjamin West by "Lear Discovered in the Hut by Gloucester"; David by the full-length portrait of "Napoleon in His Coronation Robes"; Rembrandt Peale by a "Portrait of General Washington," declared by Chief Justice Marshall and others to have been the best likeness of Washington ever painted; Bierstadt by "California Sunshine"; and Detaille by the battle-piece, "En Tonkin."

Since this paper was begun Mr. Walker has added to his collection about thirty paintings of a uniformly high standard of excellence. They are not hung at the present writing. Some of them date as far back as the seventeenth century, and a few were in such a bad condition that it took Mr. Walker's practiced eye to discover their merits and know what wealth of beauty and color would be brought to light after the careful and skillful cleaning to which they would be subjected by his own hand.



LANDSCAPE AND CATTLE, BY JAMES HART

Among the older paintings are a small landscape by Cuyp; "Gypsies and Cavaliers," by Dirk Maes; a group of horsemen and others in front of an old tavern, by Jan Both; and a small well-known landscape by Gainsborough.

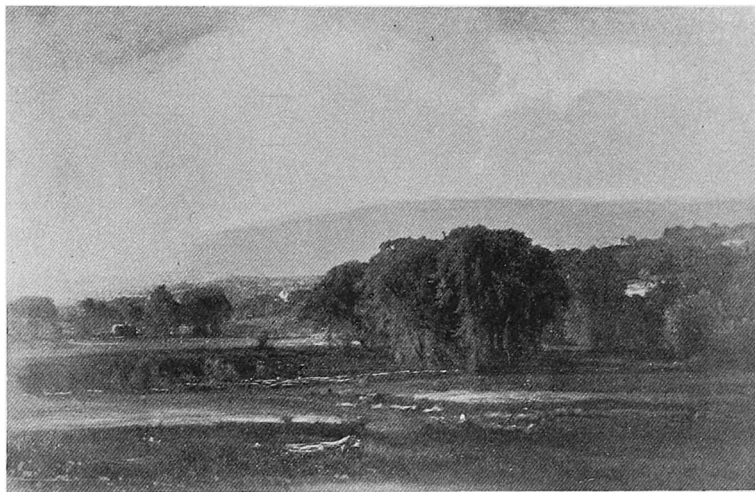
Modern artists are represented by a Corot, a Diaz, a Michel, a Jettel; a wonderfully balanced, clear-cut, brilliant cattle scene by Auguste Bonheur; a beautiful, soft, lifelike cattle scene by Van Marcke; a richly colored, Rousseau-like landscape by Schirmer, considered by Mr. Walker to be one of the best landscapes now in this country; a fine sheep piece by Jacque; another by the not so well known Jacquin; a fantastically colored autumn scene in the gardens



HINDOO TIGER OFFERING IN THE TEMPLE
BY RODRY ERNST

of St. Cloud by Monticelli; and many others perhaps equally as important.

The loyal American is glad to see that American art is also appreciated and given due place. There is a George Bogert, which at first glance reminds one of a Cazin; a scene on the Delaware River by James Hart, of the old Hudson River school; a Bierstadt, "Early Settlers," in his old style; a fine representation of a storm on the English Channel by Edward Moran. One cannot forbear making special mention of a landscape, "Foothills of the Blue



HARVEST TIME IN THE DELAWARE VALLEY, BY GEORGE INNESS

Mountains," by an American artist, not so well known as he evidently should be—P. V. Berry. Black storm-clouds are rolling up over a summer sky and letting streaks of vivid sunshine through the rifts to brighten up in a marvelously natural way portions of the scene otherwise fast darkening under the shadow of the heavy clouds.

To close with what to many would perhaps be the most to be coveted of these latest additions to the collection, attention must be called to the very fine "Harvest Time in the Delaware Valley," painted by George Inness in 1867, and but recently parted with by its first owner, for whom it was painted. Inness is remarkable for the sensitive reproduction of moods of nature. This mood is the one nature sometimes falls into when a summer shower is coming quickly up, toward the close of day. The stillness is oppressive, the foliage

takes on most vivid yet soft greens, and the shower can be seen gently advancing toward the beholder, blotting out the sky and landscape as it comes.

Such a collection is valuable in more ways than one—valuable because of the thousands of dollars represented; valuable for the never-cloying joy and pride it gives to its owner; and valuable in a still higher sense because in it the people of Minneapolis and the visitors to that progressive Western city have offered them freely and heartily an unusual opportunity for æsthetic education and culture.

CLARA M. WHITE.



“ANGELS’ WINGS”

Angels' Wings, a Series of Essays on Art and its Relation to Life, by Edward Carpenter (Macmillan, New York).

The relation of life to art has been frequently discussed, but nowhere with richer commentary or more illuminating suggestion than in a recent volume of essays by Edward Carpenter. “Angels’ Wings” is the title which the book bears, a name somewhat mystifying, and at first felt to be not happily chosen. But as its significance becomes clear, it is seen to be the special point of departure for an application of a universal art principle, a principle equally true of life as of art. The purpose of the work is to point out the futility of fiction and symbol, and a plea is made for complete expression and a conservation of the instincts of the entire man. As sincerity of expression can result only from the most generous individuality of impression, the deadening effect of tradition and dogma when permitted a primary place in the control of art is strongly dwelt upon.

Angels’ wings are the special example by which a criticism of arbitrary symbolism is preferred. They illustrate so well the controversy between the ideal and the real, since their employment as a device of fancy is often alien to the real art feeling. Mr. Carpenter is too wise to submit any one principle as paramount either in art or in life, but he declares as a foundational one the quality of actuality or thinkableness. “To reconcile the most romantic, poignant ideal of the heart with the severest practicality of thought and decision in its expression”—this is the problem that ever teasingly confronts the creator. Wings, as they are used by early painters, are essentially unreal, impossible, and even inartistic. It is not enough that they should suggest a great longing of the soul, the haunting vision of ethereal beings, swift and free in space. This transcendental vision must, to be significant, express itself by some contrivance which shall not alienate the spectator by its apparent falsity. The dreams of the